

Escalating Language Arts /Reading for Talented Middle Grade Readers and Writers

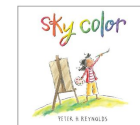
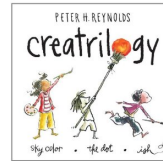
<http://richardsnagc2012.wikispaces.com/home>

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Encourage
students to be
creative thinkers
who make
connections and
take risks.



Why Read???

- To rearrange what you thought you knew
- To converse with unavailable people
- To restock your conversational larder
- To counteract creeping media mindlessness
- It's cheaper than shopping
- To see how others do it
- To taste the flavor of words
- To get higher-quality gossip
- To discover new questions
- For the joy of a graceful sentence
- To go places you can't get otherwise
- And come back changed

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*We need to teach people not only how,
but also why to read. The struggle is not
to make people read more, but to make
them want to read more.*



Andrew Solomon, *The Closing of the American Book*
(*New York Times*, July 10, 2004)

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*...literary reading is an entry
into dialogue; a book can be a
friend, talking not at you, **but to**
you.*

Andrew Solomon, *The Closing of the American Book*
(*New York Times*, July 10, 2004)

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Engaged Readers

- Are involved in a deep level, absorbed, engrossed, interested and motivated.
- Read frequently for interest, enjoyment, and learning.
- Want to gain new knowledge of a topic, follow a narrative, or expand their own experiences through printed material.

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Respond to Literature

Good readers make internal and external responses to literature by discussing, retelling, and rewriting what they've read.

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Elaborate on Important Parts of the Text

Good readers may summarize, infer, or notetake during reading experiences.

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Anticipate Meaning

Use prior experience and information from the text to make predictions and speculations.

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Do Not Need to Read Every Word or Attend to Every Letter

The more the mind works, the less hard the eyes need to work as good readers focus on larger meaningful chunks of text.

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Talented Reader Pet Peeves

- **Access**
 - These students need access to books that they want to read independently
 - 5 books per student-minimum
 - 25 books per student-IDEAL ☺
 - They need to be at their instructional and independent reading level
 - This includes hearing books read that are at least 2 years above what they are able to read independently

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Talented Reader Pet Peeves

- **Pace**
 - Readers should be encouraged to read at their own pace.
 - Set minimum goals and NOT maximum goals
 - Eg.-By Friday you will need to have read to at least ____.
 - **SPOILER ALERT Technique**
 - Write, date and sign. Share with teacher or group later.

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Talented Reader Pet Peeves

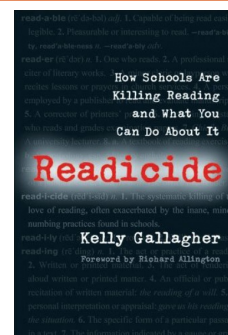
• Prove It

- If these students are readers and reading above and beyond the grade level expectations for reading, then they DO NOT NEED to prove that they are readers but need the opportunity to develop their reading abilities in terms of thinking and connecting.
- The goal is to cultivate creative readers (who create new ideas or connections as a result of reading), who go beyond critical readers (who can dissect and analyze a text).

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Don't let your students suffer from...



Read-i-cide (Gallagher)

Noun: The systematic killing of the love of reading. Often exacerbated by the inane, mind numbing practices found in schools.



Classroom strategies that underteach reading strategies (Gallagher, 2009, p. 106)

Students are given little or no help in understanding what good readers do when they encounter difficult text.

Discussion is always based on what the text says; little attention is paid to how understanding is reached.



A reading/English/language arts class should help gifted readers...

- To be challenged by discussion among intellectual peers, courses which develop specific talents, and opportunities for acceleration in the pace and depth of study in content. (Van Tassel-Baska, 1981)

It should provide them with "materials slightly above gifted students' test level, stress complex thought, and be designed around the structure of the studied discipline." (Van-Tassel Baska, Feldhusen, & Seeley 1989)

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In a reading/English/language arts class, high quality thinking might be characterized by...

- | | |
|--|---|
| ✓Intentionality | ✓Open-mindedness, suspending judgment |
| ✓Persistence | ✓Objectivity |
| ✓Deliberateness rather than impulsiveness | ✓Willingness to change a position when evidence and reason warrant doing so |
| ✓Precision | ✓Judging in terms of situations, issues, purposes, and consequences rather than in terms of dogma, self-interest, or wishful thinking |
| ✓Deliberate consideration from a variety of points of view | |
| ✓A desire to be well informed | |
| ✓Seeking and giving reasons and evidence | |

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Student thinking can be improved by making these conditions an integral part of the already existing subjects and classes

- Establish and maintain a thoughtful classroom-one that nourishes thinking as well as minimizes the risks inherent in efforts to engage in and improve one's thinking.
- Make visible and explicit the the invisible substance of thinking.
- Guide and support students efforts at thinking by various techniques that serve to provide continuing scaffolding and cues for that thinking.
- Integrate the practice and use of an instruction in thinking with meaningful instruction in major subjects across the curriculum.

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In a thoughtful classroom, thinking occasions are not "time to think" add-ons. Rather, they are occasions that ***demand*** thinking, as Vygotsky had noted, by making it necessary for students to engage in such thinking in order to succeed or move on. These occasions stimulate student engagement in thinking by providing interesting and meaningful things to think about.

Beyer, B. (1997). *Improving student thinking*. Boston: Allyn and Bacon. p. 29.

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What are the characteristics of a thinking environment for talented readers?

- Vocabulary rich
- Exposure to the methodology of real disciplines
- Curriculum with that includes both **depth** and **breadth** in its coverage
- Time for the *how* and *why*
- **Analysis, synthesis and evaluation**
- Minimize the negative risks of thinking
- Use the language of thinking

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SEA* CHANGE

* Synthesize
Evaluate
Analyze

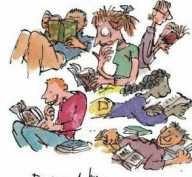
* Create a classroom where the focus of the instruction and learning is on synthesis, evaluation and analysis. Here is a link to an example -<http://differentiatedfamilyunit.weebly.com/sea-charts--unit-layouts.html>

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Daniel Pennac

The Rights of the Reader













Foreword by
Kevin Henne

Translated by Sarah Adams



The right... (Pennac)

-  To not to read.
-  To skip.
-  Not to finish a book.
-  To read again.
-  To read anything.
-  To mistake a book for real life (a textually transmitted disease).
-  To read anywhere.
-  To dip in.
-  To read out loud.
-  To be quiet.



Think of your classroom as a place to cultivate readers who want to read... (or is this a model for secondary English classrooms)....



A Few...Suggested Strategies for Responding to Literature

- 🔍 Story Analysis Over Time graph
- 🔍 Create a phrenology of the character's brain
- 🔍 Write a rejection letter as if the text was submitted for publication (Dear Clueless-http://archive.hbook.com/magazine/articles/1998/nov98_sieruta.asp)
- 🔍 Graph the emotional day of a character
- 🔍 Instant Message with a friend as if you are each characters in the story
- 🔍 Reread as a fractured tale
- 🔍 Rewrite in another genre

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Setting the Stage for Success Reading

- Find out what the reader already knows about the topic, author, setting, theme, text...
 - Anticipation Guide
 - KWL
 - Ask them what they have read
- Plan instruction so that these readers **continue to grow** as students who are reading to learn and not learning to read
- **Differentiate** the process, content and/or products that students use to learn how to read and engage with a variety of texts from different genres and formats at different reading levels

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Create Enthusiasm for Reading

- Speed date with books
- Book graffiti
- Book gossip
- Catch a reader game
 - They try to motivate others to read books and capture books for their reading list

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Literary Discussions

- are for increasing student's understanding of the text and not for students to prove that they have read...
- Consider these strategies to do so:
 - Socratic Seminars about texts (
 - Have students internalize the six types of Socratic questions
 - Grand Conversations
 - Limiting the number of questions for each text to 3-5 SEA Change questions versus dozens
 - Providing venues for the students to make text to text, text to self and text to world connections

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The Art of Questioning

The ability to ask good questions and to know how to answer them is an essential part intelligence, arguably the most important.

Sternberg, R. J., & Spear-Swerling, L. (1996). *Teaching for thinking*. Washington, DC: American Psychological Association.

If students can **Google** to find the answer, then there may be a problem with the question.

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Critical thinking is hard work. But, like anything worth working for, your effort expended in thinking critically will benefit you at work, school, and home. It will allow you gain a deeper understanding of information. When you are thinking critically, you aren't simply absorbing information – you are actively processing it, working with it, using it, analyzing it.

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Critical thinkers

find reasons to support or reject a belief, a result, an assumption, etc. Rather than using feelings, anecdotes, or personal experiences to believe something, critical thinkers try to understand why things are as they are and how things could be done or explained differently. They recognize assumptions, biases, and shortcuts often used in thinking. They replace emotional reasoning and over-simplification with evidence. And, of paramount importance, critical thinkers tolerate uncertainty.

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Organize instruction around big ideas

- Rather than focusing on a single title, focus on a big idea/concept or theme to expand student knowledge.
- For example, rather than requiring students to read *Hatchet*, develop a unit on books that focus on change or man versus nature.
- Provide students with numerous ways to connect their reading experience to the past, present and future.

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Big ideas, concepts & themes that may help you organize learning

- ★ Change
- ★ Conflict
- ★ Exploration
- ★ Force or Influence
- ★ Identity/Journey
- ★ Order vs. Chaos
- ★ Patterns
- ★ Power
- ★ Relationships
- ★ Structure
- ★ Systems

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Steps to Organize Literacy Instruction

Around Big Ideas (The Compacted Version)

1. Identify what students need to know
2. Identify what they know
3. Choose a big idea that would help them learn the needed skills, content, strategies...
4. Brainstorm the texts (across genres, formats (print and electronic) and media (videos, audio, etc.) that support or extend the themes. Provide a range of readability levels.
5. Identify 3-5 meaningful questions that students might explore for the course of the big idea unit. These are not text specific but address the larger concepts-Eg What is survival? How does one survive?
6. Have students choose, read, discuss and respond the questions in terms of the texts and materials they have explored.

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-Literature & Thought

www.perfectionlearning.com

A series that organizes text from different genres around big ideas

Literary Themes*

And Justice for All
The Best of Friends
Decisions, Decisions
Family Matters
On the Edge of Survival
To Be a Hero
Who Am I?

Literary Genres*

Echoes from Mt. Olympus
Flights of Fantasy
The Main Event
Mysterious Circumstances
The Sci-Fi Factor
What on Earth? An Ecology Reader
What's So Funny?

Justice
Friendship
Decisions
Family
Survival
Heroes
Identity

Mythology
Fantasy
Sports
Mystery
Science Fiction
Ecology
Humor

Historical Events and Eras*

Dark Days: America's Great Depression
Free at Last: The Struggle for Civil Rights
From There to Here: The Immigrant Experience
The Harlem Renaissance
A House Divided: America's Civil War
Times of Change: Vietnam and the 60s
Voices of the Holocaust
Wide Open Spaces: American Frontiers

* There are more title in each of these categories.

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Creating Connections

Book Wide Web

- How might you connect an author's work to other works or or book creators? What might an author have read? Would read?
 - Influences
 - Resources/references
 - Taste
 - Friends/peers
- Kidspiration®/Inspiration® software as tools to organize the connections between texts, ideas, and the world

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When choosing books for talented readers, Bloom would choose books that...

- Invite **analysis** of character, events, and interactions.
- That allow the reader to **synthesize** ideas from the book using discussion or from reader's prior experience.
- Evaluate** relationships, actions, interactions, consequences, alternatives, and the possibilities.

Halsted, J. (1994). *Some of my best friends are books*. Scottsdale, AZ: Great Potential Press.

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Use MORE Non-Fiction....

- Non-fiction books are more accurate and more interesting than ever before and they can be invaluable resources to use with gifted students.
- Take the time to talk with students about the variety of forms of non-fiction (biography, how-to, reference, survey, etc.)
- Discuss strategies to assess the accuracy of the information
 - accuracy, organization, & visuals

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Credible Non-Fiction Authors

Science

✓ Caroline Arnold
 ✓ Jim Arnosky
 ✓ Melvin Berger
 ✓ Nic Bishop
 ✓ Franklyn M. Branley
 ✓ Vicki Cobb
 ✓ Joanna Cole
 ✓ Gail Gibbons
 ✓ Steven Jenkins & Robin Page
 ✓ Patricia Lauber
 ✓ Bianca Lavies
 ✓ Sandra Markle
 ✓ Dorothy Hinshaw Patent
 ✓ Millicent Selsam
 ✓ Seymour Simon
 ✓ Janice VanCleave
 ✓ *Scientist in the Field* series (Houghton Mifflin) authors-Sneed Collard, Donna Jackson, Sy Montgomery, Pam Turner, etc.

Social Studies

✓ David Adler
 ✓ Alikei Brandenberg
 ✓ George Ancona
 ✓ Brent Ashabranner
 ✓ Susan Campbell Bartoletti
 ✓ Raymond Bial
 ✓ Penny Colman
 ✓ Russell Freedman
 ✓ Jean Fritz
 ✓ James Cross Giblin
 ✓ Cheryl Harness
 ✓ Phillip Hoose
 ✓ Diane Hoyt-Goldsmith
 ✓ Jill Krententz
 ✓ Jim Haskins
 ✓ David Macaulay
 ✓ Frederick & Patricia McKissack
 ✓ Milton Meltzer
 ✓ Jim Murphy

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Biographers and Biographies to Share....

- | | |
|----------------------|--|
| † David Adler | Biographies of Children's Book Creators |
| † Demi | |
| † Don Brown | <i>Boy: Tales of Childhood</i> by Roald Dahl |
| † Candace Fleming | <i>The Abracadabra Kid: A Writer's Life</i> by Sid Fleischman |
| † Kathleen Krull | |
| † Diane Stanley | <i>Dear Mem Fox, I Have Read All Your Books, Even the Pathetic Ones</i> by Mem Fox |
| † Russell Freedman | <i>Homesick: My Own Story</i> by Jean Fritz |
| † James Cross Giblin | |
| † Walter Isaacson | |
| † David McCullough | |

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Understanding Biographies and Autobiographies

Name	Dates	Qualities	Challenges	Accomplishments
		• _____ • _____	• _____ • _____	• _____ • _____
		• _____ • _____	• _____ • _____	• _____ • _____

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Read Graphic Novels*

* The term was coined by artist Will Eisner.

A **graphic novel** is a novel or novella done in the medium of comics. It is typically a long-form work rather than a short publication such as an individual comic book, analogous to a novel vs. a short story. A graphic novel need not be a complete work unto itself, much as some novels are merely installments of an even longer work.

Term used to describe a narrative written in comic book form that discusses serious issues as in mainstream literature. The term is also used by creators and readers who want to differentiate their work from lighter works intended for children. It has been noted that the format appears to have taken an aura of respectability that comic books could never obtain with major book stores and public libraries carrying titles.

Often a graphic novel is a collection of individual comic books, which may or may not have been written as part of a larger story. Usually, though, a graphic novel implies that a significant fraction of the product is given over to a single long-form story.

The term generally implies that the book is published in a higher quality format than a traditional comic book, which was for decades published on newsprint and bound with staples. However, high quality binding is neither necessary nor sufficient to make a work a graphic novel.

The graphic novel form is a newer development than the similar Japanese form of graphic literature known as Manga. Manga first came to Europe in the 19th century and influenced the work of popular European artists such as Toulouse Lautrec. In the 20th century another great European artist, Max Ernst, invented the collage novel.

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Challenge Notebook/Blog/Wiki/Graffiti

The Thief Lord by Cornelia Funke (2002). This book is available from the school library and most public libraries as well as the bookstores.

Full of all the ingredients of a great read-set in Venice with orphans, criminals, mystery, and a cast of characters moving from one adventure to another. I challenge all readers to navigate this tale.

Susannah, October 16, 2002

1. _____
2. _____
3. _____
4. _____
5. _____

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Moving between reading & writing

The reading/writing interaction is not linear, e.g., writers do not research, then write, as is often suggested in the classroom. Instead, effective writers move back and forth between writing and reading as they see fit until they are satisfied.

Successful writers switch instinctively between reading and writing. (O'Flahavan & Tierney, 1991)

What are the implications for supporting and developing talented writers?

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From Reader to Writer on the Net

- Consider how the elements of the interactive Web 2.0 might be used to support readers, writers and thinkers.

- Blogs/wikis
- Blabberize (blabberize.com)
- Voki (voki.com)
- Google docs
- Webquests
- Wallwisher (wallwisher.com)
- Shareware

A few examples at <http://nutmeg2011.sblc.wikispaces.net/>

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Talented Writers

Are young people with the ability to express ideas in a written format (in any genre) that reflects what might be expected for a person with considerably more experience in both life and writing.

Piirto (1992) found that the writing of young talented writers may include:

- (a) the use of paradox; (b) the use of parallel structure; (c) the use of rhythm; (d) the use of visual imagery; (e) melodic combinations; (f) unusual use of figures of speech, e.g. alliteration, personification, and assonance; (g) confidence with reverse structure; (h) unusual adjectives and adverbs; (i) a feeling of movement; (j) uncanny wisdom; (k) sophisticated syntax using punctuation marks such as hyphens, parentheses, and semi colons; (l) prose lyricism; (m) display of a "natural ear" for language; (n) sense of humor; (o) philosophical or moral bent; and (p) a willingness to "play" with words.

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Identifying and Supporting Talented Writers

- ☞ What are the strategies to identify talented writers?
- ☞ How might the curriculum be differentiated to support talented writers?
- ☞ What are the resources that might be used to support talented writers to grow as writers?
 - ☞ Biographies of writers
 - ☞ Writers' blogs
 - ☞ How-to books on writing
 - ☞ Writing mentors-live and electronic

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Support Talented Writers

- Identify, plan for and promote the characteristics of the writing process: being absolutely clear about the purpose(s) of any writing
- Explore in detail and agreeing the needs of the audience of the writing, rehearsing and discussing the characteristics of the text type or genre of writing being attempted, modeling writing on texts previously read and studied
- Establish procedures for providing feedback, then checking and rewriting work at the drafting stage
- Provide opportunities for choice and decisions about choices of language to substantiate clear and intended meaning
- Write occasional short, focused, intensively controlled pieces of text, with the ability to explain all its features, writing in a broad range of different contexts across genres for different audiences-encourage analysis, speculation, and evaluation

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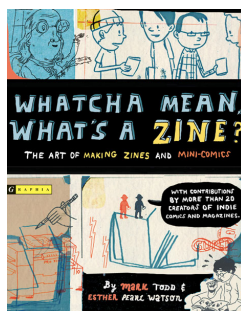


Writing Program

A writing program for high ability learners should emphasize the development of skills in expository and **persuasive writing**, focusing the writing process on draft development, revision, and **editing**, and developing ideas and arguments on **current issues**.

(Van Tassel-Baska, 2003)

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Outlets for Student Writing

- Self
- Peer/Family
- Class*
- School*
- District*
- Community*-Newsletters
- State*
- National*-*Merlyn's Pen*, *Stone Soup*, *Concord Review*, *Teen Ink*, *Teen Reads* (www.teenreads.com)
- International

* Note: These may be print or Web published

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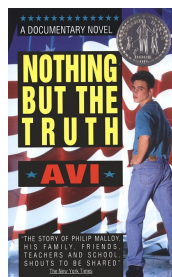


The Changing Art of Storytelling

How the Printed Story Has Evolved
and the Models for Writing...



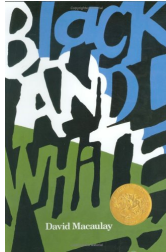
Multigenre Books



Through a series of school memos, conversations, diary entries, personal letters, newspaper articles, informal notes, and transcripts of speeches, Avi's *Nothing but the Truth*, a 1992 Newbery Honor Book tells the story of ninth-grader Philip Malloy's conflict with his English teacher, Miss Narwin, who gives him a failing grade, rendering Philip ineligible to participate on the school track team.



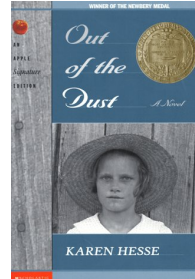
Postmodern Picture Books



In 1991, David Macaulay was awarded the Caldecott Medal for *Black and White*, an interactive, nonlinear story that perplexes adults and delights children.



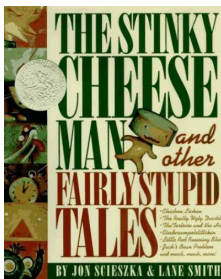
Verse Novels



Verse novels such as Karen Hesse's 1998 Newbery Medal winner *Out of the Dust* are written in free-verse poetry that is both engaging and dramatic.



Fractured Fairy Tales

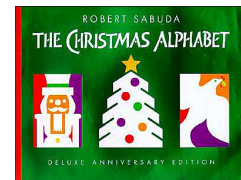


Jon Scieszka's *The Stinky Cheese Man and Other Fairly Stupid Tales*, a 1993 Caldecott Honor Book illustrated by Lane Smith, is a fresh and irreverent parody of familiar fairy tales and plays with the conventions of the picture-book format, starting with table of contents (which is found after the first story).

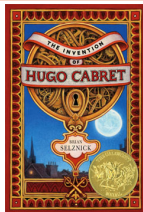


Paper-Engineered Books

Even in these days of countless television channels, interactive video games, sophisticated DVDs, and electronic devices, pop-up books still hold the attention of readers both young and old.



Illustrated Novels



In *The Invention of Hugo Cabret*, by Brian Selznick, the story of the title character, an orphan boy living in a lonely and secretive life in a Paris train station, begins with 21 wordless double-page spreads that mesmerize readers and immediately draw them into the book.



Documentary Novels

While Avi's *Nothing but the Truth* was subtitled "a documentary novel," no book fits this description better than Deborah Wiles' 2010 novel *Countdown*.



Web Sites for Book Lists

American Library Association

<http://www.ala.org>
<http://www.ala.org/alsc>
<http://www.ala.org/yalsa>

Book Adventure

www.bookadventure.org

Carol Otis Hurst

<http://www.carolhurst.com>

The Bulletin for the Center of Children's Books

<http://www.lis.uiuc.edu/puboff/bccb/>

Children's Book Council

<http://www.cbcbooks.org>

Children's Literature Web Guide

<http://www.ucalgary.ca/~dkbrown/>

Hoagies' Gifted Information Page

<http://www.hoagiesgifted.com>

International Reading Association

<http://www.reading.org>

Kids Read

<http://www.kidsreads.com/>

National Council of Teachers of English

<http://www.ncte.org>

Notable Social Studies Trade Book for Young People

<http://www.socialstudies.org/resources/notable>

Outstanding Books for the College Bound

<http://www.ala.org/news/archives/v4n/obclist.html>

Outstanding Science Trade Books for Children

<http://www.nsta.org/pubs/sc/ostblist.asp>

Planet Esme

<http://www.planetesme.com/>

Publishing Sites**Read Kiddo Read**

<http://readkiddoread.com>

Teen Reads

<http://www.teenreads.com>

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